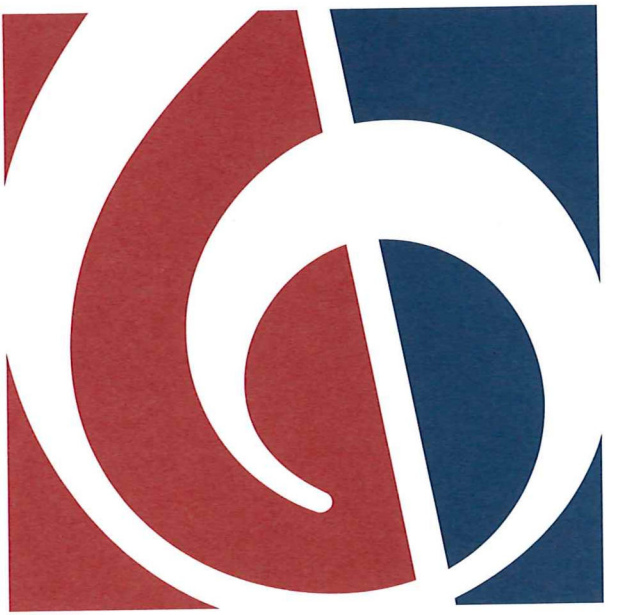
CD 2005--54/55

FACULTY *of* MUSIC



2005–2006

WHERE GREAT MUSIC MEETS GREAT MINDS

CD2005--54/55

Monday, November 14, 2005
7:30 pm. Walter Hall

University of Toronto
Faculty of Music
presents

Le Bal Masqué
An Evening of French Chamber Music

PROGRAM

Maurice Ravel
1875-1937

Cinq melodies populaires grecques
- Le Réveil de la mariée
- Là-bas, vers l'église
- Quel gallant!
- Chanson des cueilleuses de lentisques
- Tout gai!

Lorna MacDonald, soprano; Cameron Stowe, piano

Sonate pour violon et violoncello
- Allegro - Très vif - Lent - Vif, avec entrain

Annalee Patipatanakoon, violin; Roman Borys, cello

Chansons madécasses
- Nahandove
- Aoua!
- Il est doux

Hélène Couture, mezzo soprano; Susan Hoeppner, flute; Shauna Rolston, cello; Cameron Stowe, piano

- INTERMISSION -

Francis Poulenc
1899-1963

Sonate (four hands)
- Prélude - Rustique - Final

James Parker and Cameron Stowe, piano

Le bal masqué
- Préambule et Air de bravoure
- Intermède
- Malvina
- Bagatelle
- La dame aveugle
- Finale

Peter Barnes, baritone; Cameron Stowe, piano; Clare Scholtz, oboe; Stephen Pierre, clarinet; Michael Sweeney, bassoon; Anita McAlister, trumpet; Amanda Goodburn, violin; Paul Widner, cello; Beverley Johnston, percussion

The Faculty of Music is pleased to welcome members of the Music Alumni Assocation to Le Bal Masqué.

The photographing, sound recording, or videotaping of this performance without the written permission of the Faculty of Music is strictly prohibited.

We kindly request that you switch off your cellular phones, pagers, watch beepers, and any other electronic devices that could emit a potentially unwelcomed sound.

Program Notes

MAURICE RAVEL (1875-1937)

Cinq mélodies populaires grecques (Five Popular Greek Songs)

In 1904, the critic and translator Michel Calvocoressi asked Ravel to set five songs that he had translated into French for a lecture-recital on Greek music. Ravel obliged, and wrote all five arrangements in a 36-hour period. Delighted with the results, Calvocoressi commissioned three more; it is from this collection that Ravel published his *Cinq mélodies populaires grecques* in 1906. Ravel's accompaniment to these traditional Greek melodies is restrained and showcases their beautiful simplicity. They are alternately fast and slow, and although brief utterances, are lyrical and touching. Premiered by a woman, the songs are, however, suitable for any medium to high voice, male or female. The fact that some of the poems are in the voice of a man and some in the voice of a woman did not seem to concern Ravel in the least.

Sonata for Violin and Cello

"Conscience compels us to turn ourselves into good craftsmen," declared Ravel. "My objective, therefore, is technical perfection. I can strive unceasingly to this end, since I am certain of never being able to attain it." Ravel's high regard for craft was influenced by Edgar Allan Poe, whom he credited with giving him his most important lesson in composition. He particularly admired Poe's tenet that the totality of a work must be conceived in one's head before writing anything down, and adopted this method in composing music. When faced with writing a duo for violin and cello, a challenge that few composers have met successfully apart from Kodály, the mental effort required to conceive the whole must have been considerable. Ravel himself confessed to enormous difficulties writing such "music stripped to the bone" and when it was finally completed in 1921 (and dedicated to Debussy who had died in 1918), he wrote that it was "the outcome of one and a half year's slogging."

But the music's naturalness and elegance bear no mark of its tortured creation. Ravel solves the problem of writing satisfying music for two melodic instruments by relying on counterpoint and rhythmic interplay between the instruments. The emphasis on line and melody over harmony results in exquisite two-part contrapuntal writing: the linear clarity and smooth exchange of material between the two equal partners is breathtaking.

VISITING CHAMBER GROUPS AT THE FACULTY OF MUSIC

Students learning from the world's best

Our chamber music program is thriving thanks to our work on stage and in the classroom as well. For the stage, we have this acclaimed Monday evening Chamber Music Series. For the classroom, we continue to build our Visiting Chamber Groups program. This program would see five renowned chamber ensembles at the Faculty annually, each for several days of masterclasses, ensemble coaching and a guest performance as part of our Chamber Music Series. The St. Lawrence String Quartet is at present the only chamber group currently engaged by the Faculty of Music as regular visiting artists. We are determined to retain our association with this quartet and secure additional arrangements with one more string ensemble, a piano chamber group (like the Gryphon Trio), one wind quintet, and a brass group.

To learn more about how your financial support can help make this academic priority a reality, please contact Marilyn Brown at 416-946-3145.

At the very outset of the first-movement *Allegro*, the violin introduces a minor-third/major-third ambiguity, a motif that unifies all four movements. The violin's opening arpeggio, answered in the cello, initiates a fluid stream of notes, coloured here and there by cello harmonics, and interrupted on occasion by a syncopated figure. The second movement, marked *Très vif* (very lively), embroiders the major/minor third dilemma into an interlocking pizzicato pattern, a tenacious ostinato that permeates the entire movement. The frequent alternation between pizzicato and arco adds to the excitement. The third movement *Lent* (slow) offers a moment of respite: the cello unfurls a long pensive melody; savour the moment when the violin joins in with the same. The finale *Vif, avec entrain* (lively with spirit) bursts forth with a rhythmic staccato tune in the cello. The ambiguous arpeggio from the very opening joins the fray as the music becomes denser, more agitated, and barrels towards a brilliant close.

Chansons madécasses (Songs of Madagascar)

In 1787, the French poet Evariste Parny (1753-1814) wrote a collection of twelve poems *Chansons madécasses* that he claimed were translations of native songs from Madagascar, the island off the southeast coast of Africa, and that he hoped would describe the inhabitants' way of life. In the preface to the collection, considered the first prose poetry in the French language, Parny reveals his critical stance towards European colonialism: "The island of Madagascar is divided into a multitude of small territories that belong to as many princes. These princes are constantly at war with one another, and the goal of these wars is to take prisoners to sell to the Europeans. Therefore, without us, this people would be peaceful and happy."

Invaded by the French in 1895, Madagascar was firmly under French colonial rule in the 1920's when American patron Elizabeth Sprague Coolidge commissioned Ravel to write a work for voice, flute, cello and piano. Ravel chose three poems from Parny's collection: the outer two, erotic love songs in the voice of a man, frame a central dramatic song that expresses a militant anti-colonial sentiment. If one is to take Parny's assertions concerning Malagasy gender roles at face value— "the men are idle and the women work"—then these songs may be interpreted as accurate portrayals of life as it was. However, a more critical post-colonial and feminist reading might view the depiction of women as servants and sexual objects of desire with distaste and suspicion, and question Parny's true intentions. As for Ravel, it is best to judge his own attitude by evaluating his musical setting, concerning which he wrote: "The *Chanson madécasses* seem to me to bring a new element, dramatic—indeed erotic—resulting from the subject matter of Parny's poems. The songs form a sort of quartet in which the voice plays the role of the principal instrument. Simplicity is all-important."

The first song, "Nahandove," is sensuous, tender, and generally calm and lyrical, but rises to a climax that one commentator has called "one of the most erotic few minutes in the entire literature of song." In sharp contrast, the next song, "Aoua! Aoua! Méfiez-vous des Blancs," opens with a violent outburst (Ravel added the war-like cry "aoua") that settles into a sombre mood. The brutal dissonance, bitonality and rapid-fire vocal writing that follows does not let up until "nous vivons libres" (we live free); a calm ensues, but the ending is dark and plaintive, suggesting the lingering effects of oppression and the need to remain vigilant. (The fact that one audience member at the premiere denounced Ravel's setting as unpatriotic may indicate where Ravel's sympathies lay.) The third song, "Il est doux," is in the voice of an all-powerful but idle man for whom women dance (and cook) on command. Ravel evokes the gruelling heat and glare of the sun with a slow tempo and flute-like cello harmonics. In tone, the closing song recalls the first one, but whereas "Nahandove" depicts the intimacy

of the act of love, the eroticism of "Il est doux" takes the form of a sexually suggestive dance, "one of music's most erotic dances" according to one writer.

FRANCIS POULENC (1899-1963)

Sonata for Four Hands

Written at a piano in an elementary school during military service in the fall of 1918, Poulenc's very short Sonata for Four Hands is an early work that alternately evokes Satie and Stravinsky. The *Prélude* opens with a rhythmic and angular ostinato figure that is punctuated with loud razor-edge chords. A slower pastorale melody intrudes, as does a small bit of carnival flavour, before the bite of the opening returns. The second-movement *Rustique* is slow, calm and features a somewhat sentimental tune. The *Final* is carnavalesque and boisterous, recalls themes from both preceding movements, and charges to the finish.

Le Bal masqué (The Masked Ball)

"One day at Noizay, I was in a bad mood," wrote Poulenc in his diary. "Jacques Février advised me to play *Le Bal masqué*, saying: 'You will see, I know you, you will feel better afterwards.' How right the dear fellow was."

For this 1931 commission, Poulenc chose the most "extravagant" poems from Max Jacob's (1876-1944) collection *Le Laboratoire Central* (1921) and assembled them into a secular cantata. "I was captivated by their violence, verve and comical qualities," wrote Poulenc. "I found in them the spirit of the colour-prints of the Paris weeklies of my youth and that is what gave rise to the strange musical romp, of which I have always been particularly fond." Jacob was a French writer, painter and critic who became close friends with Picasso and was known for his sense of fantasy, word play and irony. In the *Le bal masqué*, Poulenc's wild and crazy music is a perfect match for Jacob's irreverent poetry.

Organized into six movements and scored for baritone voice, oboe, clarinet, bassoon, trumpet, violin, cello, percussion and piano, the work's whirlwind and farcical pace masks the underlying tragedy: beneath the banality and ridiculousness of its silly word play in which words are discombobulated into syllables whose sounds and their repetition become the object of fun, and beneath the circus-like procession of instrumental colours and rhythms, lurks the dark underbelly and horror of everyday life. In his diary, Poulenc explains that Jacob's poetry spoke of familiar people and places: "It is the atmosphere of the colour prints of crimes in the *Petit Parisien* of the Sundays of my childhood. 'How horrible!' cried my grandmother's cook at this time. '*Once again* a chap has murdered his sister-in-law.' It could be that the 'Dame aveugle' had suffered the same fate." The grotesque, vulgarity and bombast come to a head in the *Finale* that Poulenc insisted must be "flabbergasting and almost terrifying"— certainly the concluding intonations of "son nid" are positively mad. But if the *Finale* "is an exact portrait of Max Jacob by himself, just as I knew him," then the work as a whole is, in the composer's own words, "a hundred percent Poulenc." ■

Copyright © 2005 Robert Rival
Robert Rival is a doctoral candidate in composition in the Faculty of Music

Visit the Faculty of Music website at
WWW.MUSIC.UTORONTO.CA

Biographies

Peter Barnes is a versatile baritone with a reputation for outstanding performances in opera, oratorio, concert and musical theatre. He graduated from the University of Toronto Opera Division in 1985 and since then has appeared with opera companies and orchestras from coast to coast. His achievements include honours in the "Du Maurier Search for the Stars", the National Bach Aria Competition, the CG Young Performers' Competition and as a cast member of the *Phantom of the Opera.*

Cellist **Roman Borys** is a native of Toronto. His teachers included Robert Dodson (Royal Conservatory of Music), Janos Starker (Indiana University) and Aldo Parisot (Yale University). Roman is one of Canada's most active chamber musicians and is a founding member of the celebrated Gryphon Trio. As well as teaching at the University of Toronto, Roman acts as producer for larger format Gryphon Trio projects such as *Constantinople.* Roman Borys performs on an 1862 J.B. Vuillaume cello.

Hélène Couture holds a diploma in Operatic Performance and is now pursuing a Master of Music degree in Voice Performance at the University of Toronto. She presently studies with Mary Morrison and has also worked with Martin Isepp, Sir Thomas Allen and Marlena Malas. She made her professional debut in Opera of Québec's production of *La Traviata* and *Die Zauberflöte* with conductor Bernard Labadie and recently went back to sing Rosette in Massenet's *Manon.* For the Chautauqua Institution, New York, she sang the title role of Ravel's opera *L'Enfant et les Sortilèges* and she was part of the new Canadian opera *Filumena* under conductor Bramwell Tovey at the Banff Summer Festival. This past summer, she attended the Tanglewood Music Festival and worked with James Levine, Dawn Upshaw and William Sharp. She also participated in a course at the Britten-Pears School of Music in Aldeburgh with Roger Vignoles. This past month, she was soloist for the International Bach Festival with Helmuth Rilling. She will return to Banff this December and, in the new year, she will be part of the Aldeburgh Connection's Young Artist Recital Series.

Violinist **Amanda Goodburn** joined the Toronto Symphony Orchestra after obtaining her Master's degree at the University of Toronto, where she studied with Erika Rau She is a founding member of the Tokai String Quartet, winner of the University of Toronto Felix Galimir Chamber Music Award.

Canadian flute virtuoso **Susan Hoeppner** is a musician of international renown. James Galway calls her "one of the best talents of her generation." As a recitalist she performs throughout Europe, Asia, North and Latin America. Since her debut at the Teatro Colon in Buenos Aires, Ms. Hoeppner has performed as a guest soloist with the Toronto Symphony, Lisbon Radio Orchestra, Calgary Philharmonic, Metropolitain Orchestre de Montreal, Sacramento Symphony, Canadian Chamber Ensemble, Manitoba Chamber Orchestra and Orquesta de Camera. A graduate of The Juilliard School, Ms. Hoeppner is a member of the University of Toronto's Faculty of Music. As Canadian Performing Artist for Yamaha, she travels and performs extensively throughout Canada giving master classes.

Beverley Johnston is one of Canada's leading percussionists, performing, touring and broadcasting a wide array of compositions, both new and old. She is an accomplished orchestral and chamber musician, as well as an internationally celebrated solo touring artist, both in recital and with orchestra. Her exciting performances have been distinguished as non-conventional, effectively combining classical transcriptions, contemporary music and a touch of theatre. She has released four solo albums: *Impact* (nominated for a JUNO award in 1987), *Alternate Currents*, *Marimbach* and *Garden Of Delights.* Beverley Johnston studied at Vanier College in her native Montreal and at the University of Toronto where she now teaches.

Anita McAlister received a BMus in Performance from the University of Toronto and a MMus in Solo Performance and Literature from the University of Western Ontario. She performs regularly with the Toronto Symphony, the Kitchener-Waterloo Symphony, the Esprit Orchestra, the Mississauga Philhar-

monic, the Bach Consort, the Toronto Philharmonia (principal trumpet) and the Hannaford Street Silver Band (original member). She has toured North America with the National Ballet Orchestra and as Principal Trumpet of the Royal Winnipeg Ballet Orchestra. She has also performed with the fanfare trumpets and orchestra at the Stratford Festival and in numerous Broadway shows. In addition to studio recording for film and television, and solo work, Anita is an active adjudicator and clinician, teaching at summer music programs such as the National Music Camp of Canada. Anita teaches trumpet at the University of Toronto and Wilfrid Laurier University. She has taught at the Royal Conservatory and has also revised the Trumpet Syllabus for its examination department.

Soprano **Lorna MacDonald** is a singer, voice teacher, the Head of Voice Studies at the University of Toronto and the *Lois Marshall Chair in Voice.* Early in her career she was the recipient of many musical awards including prizes from the Metropolitan Opera, Chicago Lyric Opera, Dallas and Fort Worth Opera guilds, NATS, and the National Opera Association. Her career was based in the U.S. for seventeen years until her appointment to the University of Toronto in 1994. In 1998 she was recognized from among Ontario's university professors with the OCUFA Teaching Award for "teaching excellence and outstanding contributions to university teaching".

Pianist **Jamie Parker** grew up on the west coast of Canada in a musical family. His teachers included Keiko Parker, Edward Parker, Kum-Sing Lee (Vancouver Academy of Music and UBC), Adèle Marcus (Juilliard), and Marek Jablonski (Banff Centre). Jamie enjoys the variety of performing solo repertoire, concerti, vocal repertoire, and chamber music, and he can be heard in live concerts, radio broadcasts, and recordings. Since founding the Gryphon Trio with Roman and Annalee in 1993, their activities have taken them around the world. When he's not traveling, Dr. Parker is a Professor at the University of Toronto, where he holds the *Rupert E. Edwards Chair in Piano Performance.*

Violinist **Annalee Patipatanakoon** grew up in Calgary where she began her violin studies at age three. Her fascinating last name is of Thai origin. Her teachers have included Dr. Lise Elson (Mount Royal College), Aaron Rosand (Curtis Institute) Franco Gulli and Miriam Fried (Indiana University). Annalee is a laureate of Belgium's Queen Elizabeth International Violin Competition. A co-founder of the Gryphon Trio, Annalee combines a busy chamber music career with her University of Toronto teaching commitments. Annalee performs on a 1907 Carlo Oddone violin.

Stephen Pierre has been Principal Clarinet with the Hamilton Philharmonic Orchestra for the last twenty years, a position he has also held with the Victoria Symphony. He is an inaugural member of the renowned chamber ensemble, "chamberWORKS!", and has toured extensively throughout Canada, the United States and Great Britain. He has performed frequently as soloist with such orchestras as the Victoria Symphony and the Hamilton Philharmonic. Stephen attended the University of Toronto Faculty of Music and studies with Robert Marcellus of the Cleveland Orchestra and Stan McCartney and Avrahm Galper of the Toronto Symphony Orchestra. Stephen is currently on the faculties of both the University of Toronto and McMaster University.

Having been named *"Young Artist to Watch"* by Musical America, celebrated cellist **Shauna Rolston** is considered to be one of the most compelling musicians of her generation. Following her formative studies at the renowned Banff Centre, Shauna earned a Bachelor of Arts degree in Art History from Yale University and a Master of Music degree from the Yale School of Music where she studied with Aldo Parisot. Since her New York City Town Hall debut at the age of 16, Shauna continues to perform regularly in major concert venues and festivals worldwide. Recent highlights include recitals in Finland and Iceland during Governor General Adrienne Clarkson's state visit and at New York's Lincoln Center, as well as concerto performances with the China Philharmonic (Casals Festival), Banff Festival, Winnipeg, Victoria, Vancouver,

Toronto and Utah Symphonies. A passionate and devoted educator, Shauna is a Professor of Cello and Co-Head of the String Department at the University of Toronto and a Visiting Artist at The Banff Centre.

Clare Scholtz completed her undergraduate music degree as a student of Rhadames Angelucci at the University of Minnesota, studied for several summers with Richard Killmer at the Aspen School of Music, and received her Masters Degree in Performance from the University of Toronto. She was principal oboe of the Saskatoon Symphony for four years, and taught at the University of Saskatchewan. Since moving to Toronto, Clare has performed with the National Ballet Orchestra in Toronto, Europe and across Canada, the Toronto Symphony, the Kitchener-Waterloo Symphony, the Esprit Orchestra, Soundstreams, Arraymusic, Continuum, and many other ensembles. In addition, she has been very active in commercial music, film scores, and Broadway shows. Clare teaches private oboe students, music education courses, and coordinates woodwind chamber music at the University of Toronto.

American pianist **Cameron Stowe** holds a doctorate from The Juilliard School, a Master's degree from The Peabody Conservatory and a Bachelor's degree from Oberlin College Conservatory. Mr. Stowe has received much critical praise and numerous awards for his dedication to the study and performance of song and chamber music. Distinguished honors include prizes from the Wigmore Hall International Song Competition and Tanglewood Music Center, a research grant from the Theodore Presser Foundation, and the Richard F. French Doctoral Prize, Juilliard's highest academic honor. Mr. Stowe maintains an active performance schedule as a collaborative artist, having performed recently at The Kennedy Center, Festival Radio France, Alice Tully Hall, Ravinia Festival, Stratford Festival, Boston's Gardiner Museum, Weill Recital Hall, La Jolla Chamber Music Society, Philadelphia's Academy of Music, New York's Metropolitan Museum of Art, and the Asociación Cultural Humboldt in Caracas, Venezuela. A dedicated educator, Mr. Stowe has presented master classes and educational programs throughout the United States. In 2004, he joined the faculty at University of Toronto to develop a new graduate program in collaborative piano and teach courses in song interpretation and ensemble performance.

Michael Sweeney has been the Principal Bassoonist of the Toronto Symphony since 1989. As a soloist he has performed concerto and concertante works of Weber, R. Strauss, Haydn, Vivaldi, and Rudolf Komorous (a CBC commission for Mr. Sweeney). Mr. Sweeney studied the bassoon with Norman Herzberg at the University of Southern California, and musicianship with Joan Panetti at the Yale School of Music. He is a member of the Faculty of Music at the University of Toronto and has taught at Quebec's Domaine Forget Academy.

Paul Widner is an active cellist in Toronto. He is resident cellist of several contemporary music ensembles that include Continuum Contemporary Music and Arraymusic. He is also principal cellist of the Esprit Orchestra and performs regularly with new music concerts. he has toured throughout Canada and Europe with these groups and appears on several recordings of contemporary Canadian music. Paul Widner is also the Assistant Principal cellist of the Canadian Opera Company Orchestra and performs with the Amadeus Ensemble and the National Ballet Orchestra.

❖❖❖

Upcoming concert on the Chamber Music Series

THE GRYPHON TRIO
Music by Mozart, Shostakovich and Fauré
Monday, December 5, 2005
7:30 pm. Walter Hall. $21, $11 senior/student

THE FACULTY OF MUSIC GRATEFULLY ACKNOWLEDGES THE GENEROUS SUPPORT OF OUR SPONSORS

Meloche Monnex

Pillar Sponsor of EXCELLENCE
The University of Toronto

MBNA CANADA

Pillar Sponsor of
GREAT TEAMS LARGE AND SMALL
The University of Toronto

60 Music Education CELEBRATES 60 YEARS

FACULTY of MUSIC UNIVERSITY OF TORONTO

60 MUSIC EDUCATION 1946-2006

The University of Toronto will celebrate the 60th anniversary of the establishment of the Music Education program at the Faculty of Music throughout 2006.

The University of Toronto Faculty of Music is calling on all Music Education alumni to take part in the celebration!

If you are a graduate of the Music Education program, send us reflections on your years in the program, and volunteer your time and expertise to make this a wonderful occasion. Opportunities are available on the Music Education Anniversary Planning Committee, Reunion Events Committee or be a "Class Rep" for your graduation year.

Visit www.music.utoronto.ca and complete the Music Alumni Questionnaire to ensure you are on our mailing list! Or email us your name, graduation year and preferred contact method.

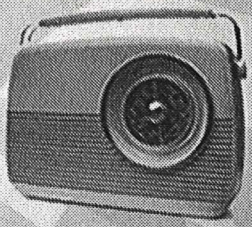
Faculty of Music Alumni Office - University of Toronto
Tel: 416.946.3580 | Email: music.alumni@utoronto.ca

2005-2006 Season

@ University of Toronto Faculty of Music

Notes

The Faculty of Music 2005-2006 calendar of events lists over 100 events, including concerts, lectures, festivals and master classes. Now available online for download.



The Music Factory

Tune in to the Faculty of Music's own radio show on CIUT, 89.5 FM, every Tuesday at 1 pm. Featuring the best of the Faculty.

www.music.utoronto.ca

Imagine Perfect Resonance.

A chord is struck, but never fades, sustained forever.

Kenneth Peacock was a distinguished alumnus of the University of Toronto's Faculty of Music. His body of work, as a composer and researcher for half a century, has made a significant impact on musical life in Canada. The Faculty of Music was very grateful to learn that Mr. Peacock had made a bequest to the University of Toronto in his will for the benefit of our music programs. With this legacy gift, the Faculty of Music will establish the Kenneth H. Peacock Lecture Series in Music in keeping with his lifelong interest in and contribution to the multi-dimensional study of music. Thank you Mr. Peacock.

For more information on Planned Giving please contact the Development Office of the Faculty of Music by calling 416-946-3145.

2005-2006 Friends of the Faculty of Music

The Faculty of Music gratefully acknowledges the individuals, foundations, associations and corporations that support our students and programs with donations this fiscal year. These gifts enable us to secure our stature as Canada's leading comprehensive music program, and continues to provide us with the confidence to build upon our success for the benefit of the arts and education in Canada and abroad. Listed below are donors of $1000 or greater since May 1, 2005.

William and Haide Aide
Clive and Barbara Allen
Kathleen Anderson
Irene Aziz
John Beckwith
Canadian Opera Volunteer Committee
Canadian-German Festival
Neil and Blanche Carragher
Margaret J. Catto
George and Baiba Ciruls
M. Z. Cohn
Alice and Kevyn Collins-Thompson
Paul D. Damp
Gerard Dunnhaupt
John Langley Easson
Encyclopedia of Music in Canada
Victor Feldbrill
Margaret and Jim Fleck
Fringe Jazz Toronto
Shelagh Goldschmidt
Jane N. S. C. Grier
Andrew and Eva Harmantas
The Heinrichs Foundation
Richard and Donna Holbrook
J. Peter and Hélène Hunt
The Norman and Margaret Jewison Charitable Foundation
Eric V. and David Klein
Leslie and Jo Lander
Viola Lobodowsky
Ivy M. Maynier
Kathleen McMorrow
Rose Montpetit
Harvey Olnick
Susan E. Middleton and Christopher D. Palin
Mary Ann Parker
Queensmen of Toronto Male Chorus
Carolyn Roth
Sandra and Joseph Rotman
Siemens Canada Limited
Ken Simard
Monty and Judy Simmonds
Teresa Stratas
John Reginald Stratton
David Tamblyn
Joey and Toby Tanenbaum
Egils Tannis and Ingrid Raminsh-Tannis
The Duke Ellington Society Chapter 40
J. P. Bickell Foundation
The McGraw-Hill Companies
The Soundpost
The Sprott Foundation
Richard I. Thorman
Caralyn A. Tomlin
Members of the Toronto Symphony Orchestra
Karen Unsworth Berger
John A. and Barbara Vivash
Phyllis and Bill Waters
Penny and Robert Willes
Women's Art Association of Canada

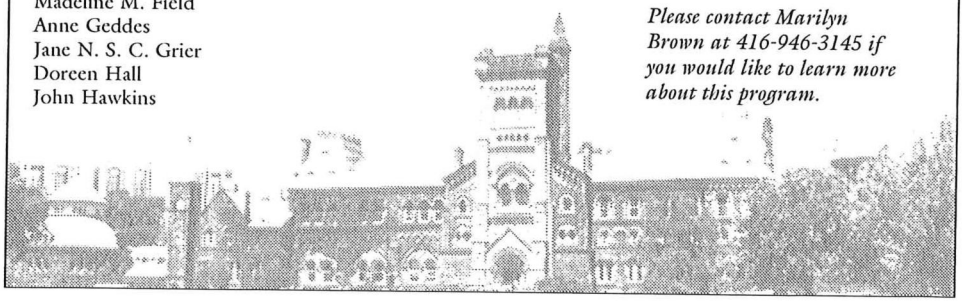
As of September 14, 2005

King's College Circle Heritage Society

We are pleased to acknowledge the following members of the University of Toronto's King's College Circle Heritage Society for including the Faculty of Music in their estate planning:

Lillias C. Allward
Kathleen Anderson
Richard J. Bishop
William R. Bowen
Liona M. C. Boyd
Verna J. Culley
Gerard Dunnhaupt
Barry W Easton
Gino Empry
Kingsley G. Ferguson
Madeline M. Field
Anne Geddes
Jane N. S. C. Grier
Doreen Hall
John Hawkins
Lenore V. Hetherington
John A. Hethrington
Charles A. Hunter
Edwin R. Kammin
Donald Ketcheson
Jodi and Michael Kimm
Angela L. Klauss
Robert and Carolyn Lake
Leslie and Jo Lander
Michael F. Maloney
Alice Matheson
James and Charlotte Norcop
Paul E. Read
Diane L. Silverman
Janet Stubbs
Ann D. B. Sutton
Nora R. Wilson

Please contact Marilyn Brown at 416-946-3145 if you would like to learn more about this program.



FACULTY OF MUSIC, UNIVERSITY OF TORONTO
EDWARD JOHNSON BUILDING, 80 QUEEN'S PARK, TORONTO ON M5S 2C5
WWW.MUSIC.UTORONTO.CA